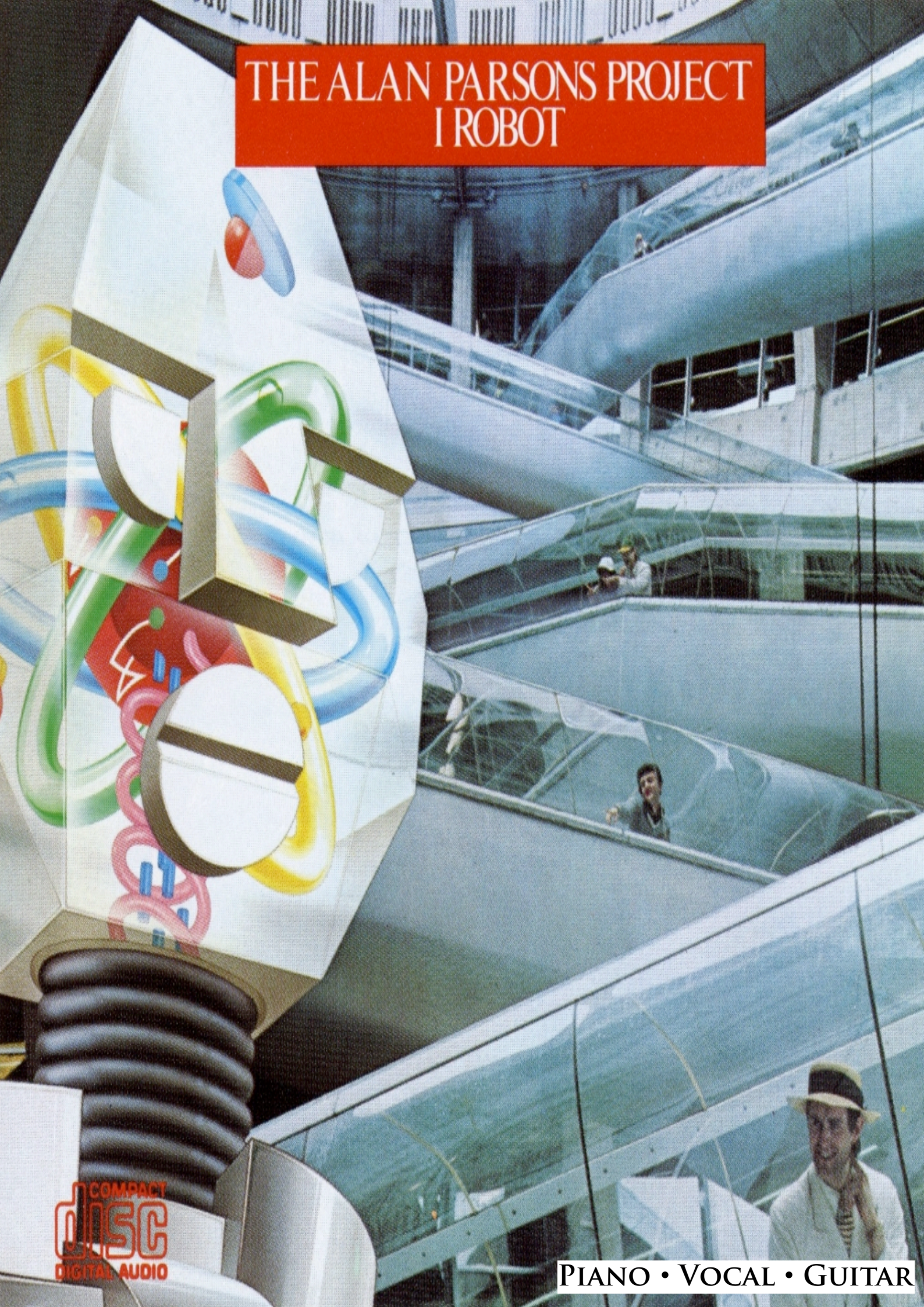


THE ALAN PARSONS PROJECT I ROBOT



COMPACT
DISC
DIGITAL AUDIO

PIANO • VOCAL • GUITAR

I ROBOT

Music by
ERIC WOOLFSON and ALAN PARSONS

Synthesizer

pp

7

7

7

7

7

7

7

7

Fade up Synthesizer chord and backwards Piano effects

ppp cresc.

Soprano Voice

legato

Circa 50 secs.

mf

Ah - - - - -

cresc.

mf cresc.

f

f

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The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a half note F4, and a whole note E4. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a series of chords in the right hand and single notes in the left hand, all in B-flat major.

$\text{♩} = \text{Ca. } 92$

The second system of the musical score consists of two staves. The top staff features a synthesizer line that begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a half note F4, and a whole note E4. The bottom staff is a piano accompaniment in grand staff, with a 'dim.' marking above the right hand. The synthesizer line is labeled 'Synthesizer fades up'.

The third system of the musical score consists of two staves. The top staff is a continuous bass line in bass clef, featuring a series of eighth notes in B-flat major. The bottom staff is a piano accompaniment in grand staff, featuring a series of chords in the right hand and single notes in the left hand, all in B-flat major.

The fourth system of the musical score consists of two staves. The top staff is a continuous bass line in bass clef, featuring a series of eighth notes in B-flat major. The bottom staff is a piano accompaniment in grand staff, with a 'Fade up Drums' instruction above the right hand and a '2nd time Bass' instruction above the left hand. The system concludes with a double bar line.

Clavinet +
El. Pno.

Bass continues sim.

A

2nd time add rhythm Gtr.

B Choir

Synthesizer continues sim. throughout

Ah - - - - - (etc.)



The first system of musical notation consists of three staves. The top staff is a single melodic line in a key with two flats, featuring a series of eighth and quarter notes with some ties. The middle and bottom staves are grand staff notation, with the middle staff containing a complex, dense texture of chords and the bottom staff providing a bass line. A wavy line with the marking "sim." is present in the middle staff.



The second system of musical notation continues the piece. The top staff shows a melodic line with some rests. The middle and bottom staves show a more active texture, with the middle staff featuring a series of chords and the bottom staff providing a bass line. A wavy line is present in the middle staff.



The third system of musical notation continues the piece. The top staff shows a melodic line with some rests. The middle and bottom staves show a more active texture, with the middle staff featuring a series of chords and the bottom staff providing a bass line. A wavy line is present in the middle staff.



The fourth system of musical notation continues the piece. The top staff shows a melodic line with some rests. The middle and bottom staves show a more active texture, with the middle staff featuring a series of chords and the bottom staff providing a bass line. A wavy line is present in the middle staff.



First system of musical notation. It consists of a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The music begins with a whole note chord, followed by a series of eighth and sixteenth notes. A first ending bracket labeled "2." spans the final two measures of the system.

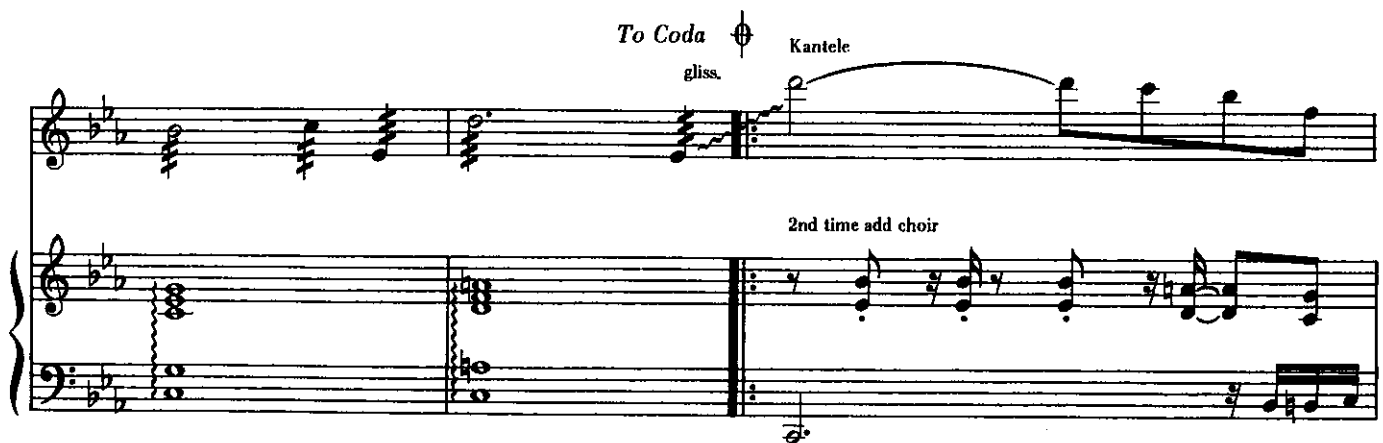


Second system of musical notation. It consists of a single staff with a treble clef and a key signature of two flats. The music features a series of eighth and sixteenth notes. A first ending bracket labeled "2." spans the final two measures of the system.

1. Vibraphones - Choir tacet
2. Cimbalom-add Choir



Third system of musical notation. It consists of a single staff with a treble clef and a key signature of two flats. The music features a series of eighth and sixteenth notes. A first ending bracket labeled "2." spans the final two measures of the system.



Fourth system of musical notation. It consists of a single staff with a treble clef and a key signature of two flats. The music features a series of eighth and sixteenth notes. A first ending bracket labeled "2." spans the final two measures of the system.

To Coda

gliss.

Kantele

2nd time add choir

The first system of the musical score consists of four staves. The top staff is a single melodic line. The second and third staves are a grand staff (treble and bass clef) with complex, rhythmic accompaniment. The fourth staff is a single melodic line with a triplet of eighth notes in the first measure and a slur over the last two measures.

The second system of the musical score consists of two staves. The top staff is a single melodic line ending with a double bar line. The bottom staff is a grand staff with accompaniment. The instruction "D.S. al Coda" is written above the first staff.

The Coda section consists of two staves. The top staff is labeled "Kantele" and the bottom staff is labeled "Choir". Both staves have a single melodic line. The Kantele staff has a slur over the last two measures. The Choir staff has a single melodic line.

The third system of the musical score consists of four staves. The top staff is a single melodic line ending with a glissando (gliss.) and a double bar line. The second and third staves are a grand staff with accompaniment. The fourth staff is a single melodic line.

I WOULDN'T WANT TO BE LIKE YOU

Words and Music by
ERIC WOOLFSON and ALAN PARSONS

Elec. Piano

mf

Hi-Hat
etc.

Bass Guitar

Elec. Gtr. fade up

Bass Guitar

The musical score is written for a 4/4 time signature in a key with two flats (B-flat major or D-flat minor). It consists of five systems of staves. The first system shows the Elec. Piano part with a melody in the right hand and a bass line in the left hand, marked *mf*. The second system introduces the Hi-Hat and Bass Guitar. The third system features the Elec. Gtr. fade up and the Bass Guitar. The fourth and fifth systems continue the instrumental arrangement with various rhythmic patterns and melodic lines.

First system of music, measures 1-3. The vocal line consists of whole rests. The piano accompaniment features a steady eighth-note bass line and block chords in the right hand.

Second system of music, measures 4-6. A drum part is introduced in measure 5. The piano accompaniment continues with the same eighth-note bass line and block chords.

A

(2nd time only) - - - - -

Be like you

Third system of music, measures 7-9. The vocal line includes the lyrics "Be like you". The piano accompaniment features a forte (f) dynamic marking in measure 7.

1. If I had a mind to I would-n't wan-na
 2. If I was high class I would-n't need a

Fourth system of music, measures 10-12. The vocal line includes the lyrics "1. If I had a mind to I would-n't wan-na" and "2. If I was high class I would-n't need a". The piano accompaniment continues with the same eighth-note bass line and block chords.

think like you and if I had time to
 buck to pass and if I was a fall guy

The first system of the musical score consists of a vocal line on a single staff and piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with the lyrics 'think like you buck to pass' followed by a short rest, then 'and if I had time to' and 'and if I was a fall guy'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

I would-n't wan-na talk to you (1+2) Oh oh oh I don't
 I would-n't need no a - li - bi

The second system continues the musical piece. The vocal line has the lyrics 'I would-n't wan-na talk to you', followed by '(1+2) Oh oh oh' and 'I don't'. Below this, 'I would-n't need no a - li - bi' is written. The piano accompaniment continues with similar harmonic support.

care _____ what you do _____ I would-n't wan-na be like you

The third system concludes the vocal phrase with the lyrics 'care _____ what you do _____ I would-n't wan-na be like you'. The piano accompaniment provides a final harmonic context for the phrase.

B

Guitar Solo

The guitar solo section begins with a double bar line. The guitar part is written on a single staff and features a melodic line with eighth and sixteenth notes. The piano accompaniment continues on two staves, providing a rhythmic and harmonic foundation for the solo.



bot-tom line _____ dig - gin' for a lou - sy dime _____

If I hit a moth-er lode _____ I'd cov-er an - y -

- thing that showed _____ oh oh I don't care _____ what you do _

_____ I would-n't wan-na be like you oh oh I don't

care _____ what you do _____ I would-n't wan-na I would-n't wan-na

p Elec. Gtr / Elec. Pno.
p Elec. Gtr.
Bass Gtr.

This system contains the first line of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are: "care _____ what you do _____ I would-n't wan-na I would-n't wan-na". The piano part features a steady eighth-note bass line in the bass clef and chords in the treble clef. The system ends with a piano (*p*) dynamic marking.

be like you I Would-n't Want To Be Like You.

This system contains the second line of the song. The vocal melody continues in the treble clef. The piano accompaniment continues in the grand staff. The lyrics are: "be like you I Would-n't Want To Be Like You.". The piano part maintains the same rhythmic pattern as the first system.

This system contains the third line of the song. The vocal melody is mostly silent, indicated by a whole rest. The piano accompaniment continues in the grand staff, providing a consistent harmonic and rhythmic background.

This system contains the fourth line of the song. The vocal melody is mostly silent, indicated by a whole rest. The piano accompaniment continues in the grand staff, concluding the phrase with a final chord in the treble clef.

SOME OTHER TIME

Words and Music by
ERIC WOOLFSON and ALAN PARSONS

Piano Am Fdim/A(no 3rd)

Guitars

F Em7 Am Am(sus9) Fdim/A(no 3rd)

Am Am-9 Fdim/A(no 3rd) Synthesizer

F Dm Em7 Am

Guitars

Am Am/G F Dm Em7

Am Am **A** Am

In a mat - ter _____

Am Em7 Am

_____ of a mo - ment lost _____ till the end of time _____

Am Am Em7

it's the eve - ning _____ of an - oth - er day _____ and the end of mine. _

B Am G Fmaj7 Dm7 Em7 Am

French Horns

Full Rhythm

Bass Ctr. & Trombones

Am G Fmaj7 Dm7 Em7

C Am Am Em7

Violins & Synth.
8va

1. Now the star-light which has found me lost for a mil - lion years,
2. Like a mir - ror held be - fore me large as the sky is wide,

Gtrs & Bass

Am Am Am

tries to lin - ger as it fills my eyes -
and the im - age is re - flect - ed back -

Em7 Am **D** Bm

till it dis - ap - pears. Could it be that
to the oth - er side.

pp *f* *(loco)* Ooh

F#m7 D7 E9/G# E9

some-bod - y else is look-ing in - to my mind. Some Oth - er Place -

Bm A Gmaj7

some - where some oth - er time

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'some - where some oth - er time' written below it. Above the vocal line, the chords Bm, A, and Gmaj7 are indicated. The middle staff is a piano accompaniment, and the bottom staff is a synth line. The key signature is one sharp (F#).

Bm A

Some Oth-er Place some - where some oth - er time.

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'Some Oth-er Place some - where some oth - er time.' written below it. Above the vocal line, the chords Bm and A are indicated. The middle staff is a piano accompaniment, and the bottom staff is a synth line. The key signature is one sharp (F#).

Gmaj7 To Coda Bm

Synth.

The third system of the musical score consists of three staves. The top staff is the vocal line, with 'To Coda' written above it. Above the vocal line, the chords Gmaj7 and Bm are indicated. The middle staff is a piano accompaniment, and the bottom staff is a synth line. The key signature is one sharp (F#).

Guitar Solo

(continue 8ve)

Em

Gtr. & Cimbalom

Fdim/A(no 3rd) Am Fdim/A(no 3rd) Am Fdim/A(no 3rd)

D.S. al Coda
Am G

Drums

Rhythm

Coda

Bm A Gmaj7

Voices

Horns. 2

Gtr. Solo - fills ad-lib. Aah -

Bm A Gmaj7 Repeat & Fade

Vcls. continue sim.

BREAKDOWN

Words and Music by
ERIC WOOLFSON and ALAN PARSONS

$\text{♩} = \text{Ca. } 88$

G/A
Strings/Guitars

f
Bass Guitar + Drums
(coll 8ve - ad - lib.)

A A (no 3rd) A7 (sus4)

I break down _____ in the mid-dle and lose my _____ thread,

Backing V/Cla.
Gtrs. Elec. Pno.

C/F A (no 3rd) A (no 3rd)

No one can un-der-stand a word_ that I say when I break down _____ just a lit - tle and

A7 (sus4) C/F A (no 3rd)

lose my _____ head noth-ing I try to do _____ can work _____ the same way.

B B \flat /D C/D

An - y time it hap-pened I'd _ get o - ver it with a lit - tle help _ from all _ my
Where are all the friends who used _ to talk _ to me, all they ev - er told _ me was _ good

p Drums

A (no 3rd) A (no 3rd) B \flat /D

friends _____
news _____

An - y - bod-y else could see _ what's wrong with me
Peo-ple that I've nev-er seen _ are kind _ to me

(Piano fills)
(Play-time)

C/D A (no 3rd) A (no 3rd) To Coda

but they walk a-way _ and just _ pre - tend
is it an - y won - der I'm _ con - fused when I break

(Piano fill)

C G/A Am G/A

down. _____

Strings/Gtrs.

Elec. Guitar

Bass

Am Am Am

Elec. Gtrs - Soli

G Am (2nd time Vocal) D.S. al Coda

I break

Coda

G/A Am

down _____ when I break

G/A Am G/A

down. _____



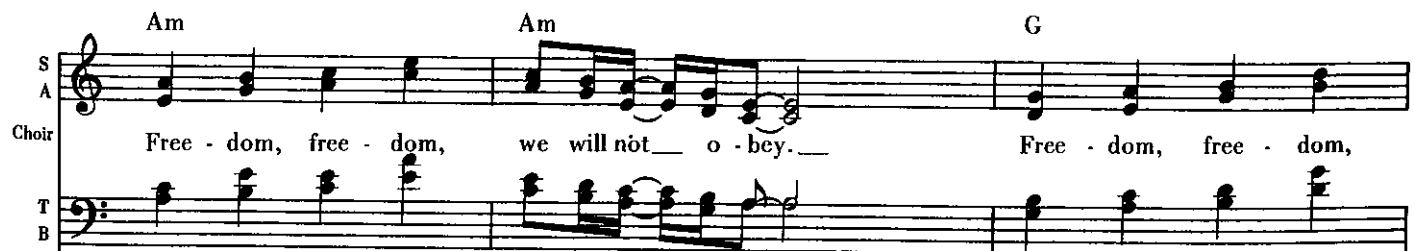
Am G/A Am



Am Am G

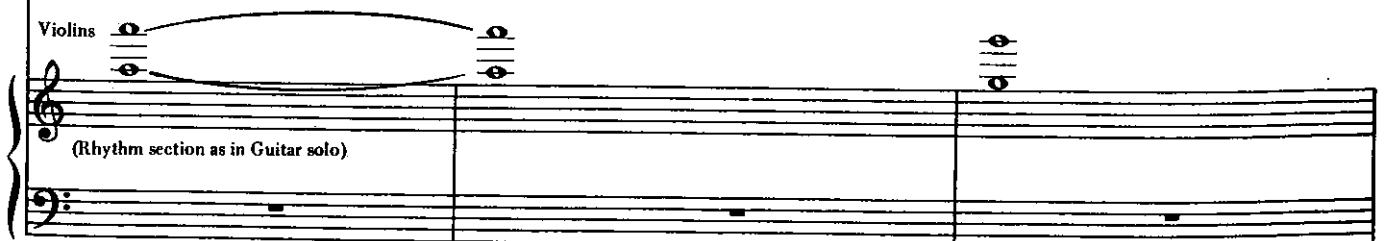
S A Free - dom, free - dom, we will not o - bey. Free - dom, free - dom,

T B



Violins

(Rhythm section as in Guitar solo)



Am Am Am

take the wall _ a - way. _ Free - dom, free - dom, we will not _ o - bey. _

take the wall _ a - way. _ Free - dom free - dom, we will not _ o - bey. _

take the wall _ a - way. _ Free - dom, free - dom, we will not _ o - bey. _

take the wall _ a - way. _ Free - dom, free - dom, we will not _ o - bey. _

French Horns

G Am

Free - dom, free - dom, take the wall _ a - way. _

Free - dom, free - dom, take the wall _ a - way. _

Free - dom, free - dom, take the wall _ a - way. _

Am

We will not no no, we will not will not o -

We will not we will not o -

We will not not o-bey, we will not

Free - dom, free - dom, we will not o-bey.

Trumpets

T/bones - Tuba

G

bey. We will

bey will not o - bey. No! we will not o -

will we will not o - bey.

Free - dom, free - dom, take the wall a-way. We

S  not we will not we will not will not o

A  bey we will not we will not will not o -

T  free - dom, free - dom, we will not o - bey

B  will

 Tpts.
Horns

S  - bey we will not

A  - bey will not o -

T  free - dom, free - dom, take the wall a - way

B  we will not will not o - bey



S - bey we will tear the

A - bey free-dom, free-dom, we will not o -

T we will not not o - bey, free-dom,

B free-dom, free-dom, we will not o - bey

Tpts.

Horns

S wall a - way.

A - bey. we will not tear the wall a -

T free-dom, free-dom, we will not we will not o -

B we will not we will not

S
Tear the wall a -

A
- way we will not will not o-bey the wall a -

T
- bey will _____ not _ o - bey we will not the wall a -

B
will not o - bey will _ not _ o - bey we will not the wall a -

S
- way.

A
- way.

T
- way. We will not will not o - bey.

B
- way the wall a - way.

Tpts.
Horns, Tbnes.

DON'T LET IT SHOW

Words and Music by
ERIC WOLFSON and ALAN PARSONS

Db Ab/C Bbm Fm/Ab Gm7-5 Gb/Ab Ab7

mf (Church Organ)

Db Ab/C Bbm Fm/Ab Gm7-5

If it's get-ting hard-er to face___ ev-'ry day___ Don't Let It Show ___ Don't Let It Show

(Diapason)

Gb/Ab Ab7 Db Ab/C Bbm Fm/Ab

___ Though it's get-ting hard-er to take_what they say___ just let it

Gm7-5 Gb/Ab Ab Bbm Bbm/Ab

go___ just let it go. And if it hurts___ when they men-tion my name

(add mixtures)

Gm7-5 Eb9 Ab m Ab m/Gb

(Piccolo Trumpet) say you don't know me. And if it helps when they say I'm to blame

Fm7-5 Db9 Bb m F/A Eb m Eb m/Ab

(Tpt) say you don't own me, Oo

Db Ab 6/C Bb m Ab 6

Ev - en if it's tak - ing the ea - sy way out keep it in - side of you,

Bb m6 Bb m7 Gb/Ab

Don't give in, don't tell them an-y-thing. Don't let it Don't Let It Show.

(Tpt) Drums

A Db Ab/C Bb m Fm/Ab Gb

Flute

Oboe

Rhythm & Strings

B Db Ab/C

Eb m7

Ev-en tho' you know it's the wrong thing to say,

Bb m Fm/Ab Gm7 Eb 9 Gb/Ab $\text{Ab 7 (sus9) (no 3rd)}$

say you don't care, __ say you don't care. __

Db Ab/C Bb m Fm/Ab

Ev-en if you want to be - lieve __ there's a way __ I won't be

Gm7 Eb9 Gb/Ab Ab Bbm Bbm/Ab

there, _____ I won't be there. But if you smile when they men-tion my name _

Gm7-5 Eb9 Abm

_____ they'll nev-er know _ you, And if you laugh _ when they say _I'm to blame _

Fm7-5 Db9 Bbm F Ebm Ebm/Ab

_____ they'll nev-er own _ you, Ooh _____

Db Ab/C Bbm Fm/Ab

Ev-en if you feel you've got noth-ing to hide _____ keep it in-side _ of you.

Bb m6 Bb m7

Don't give in don't tell them an - y - thing don't let it

Flutes

Gb/Ab Db Ab/C Bb m Fm/Ab

Don't Let It Show.

Oboe Flute

Gb

Elec. Gtrs. & Piano

Hi-Hat etc.

(col. 8ve)

Celli

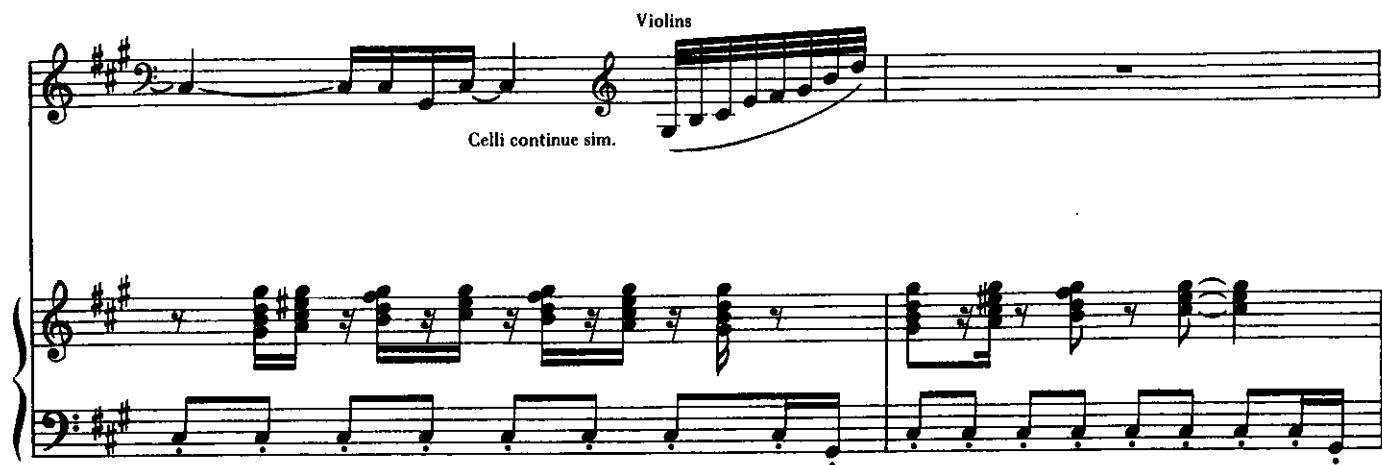
Rhythm Guitar etc.

Hi-Hat etc.

This musical score is for page 43 and features three staves. The top staff is for the Cello (labeled 'Celli'), the middle staff is for the Rhythm Guitar (labeled 'Rhythm Guitar'), and the bottom staff is for the Hi-Hat (labeled 'Hi-Hat'). The key signature is two sharps (F# and C#), and the time signature is 4/4. The Cello part begins with a whole rest in the first measure, followed by a half note G4 in the second measure, and a quarter note G4 in the third measure. The Rhythm Guitar part features a complex, syncopated rhythm with many beamed sixteenth and thirty-second notes. The Hi-Hat part consists of a series of eighth notes in the first measure, followed by a half note in the second measure, and a quarter note in the third measure. The score includes various musical notations such as rests, notes, and beams, as well as dynamic markings like 'etc.' and 'etc.'.

Violins

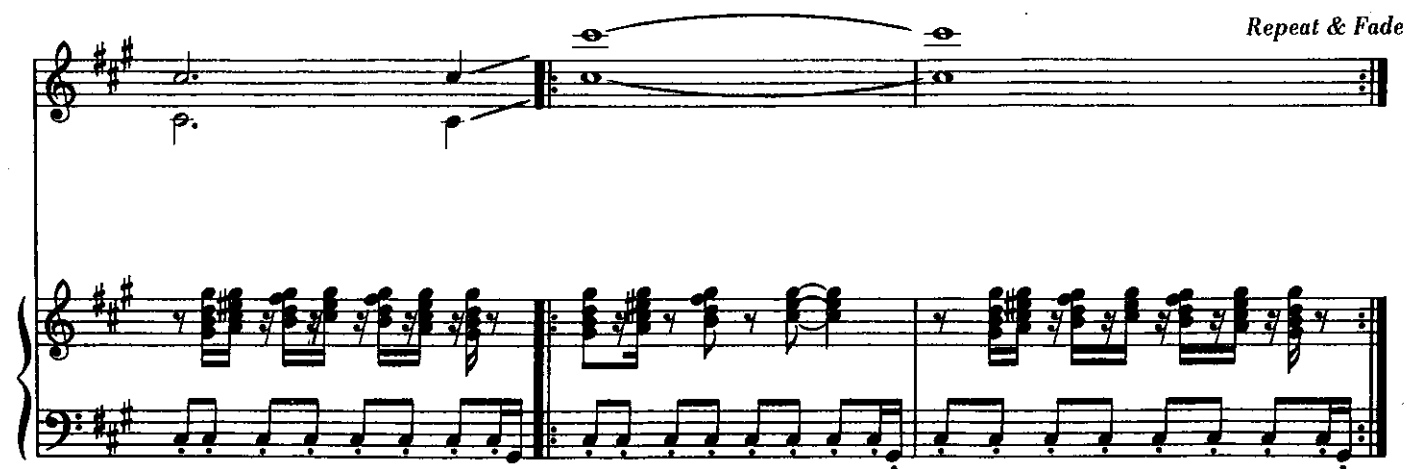
Celli continue sim.



Violins



Repeat & Fade



THE VOICE

Words and Music by
ERIC WOOLFSON and ALAN PARSONS

Hi-Hat etc. throughout

Synth.

Bass Guitar

El. Gtr.

El. Pno.

♩ **A**

It's al-most a feel - ing you can
 Soon - er or lat - er when your
 Jump - ing at shad - ows that come

touch in the air, _ You look all a - round _ you but no - bod-y's there. _ It's
 big chanc-es come, _ You'll look for the catch - es but there will be none, _ Re -
 up from be - hind, _ Scared of the dark - ness that's there in your mind. _ You're

been a long time _ now since you've been a-ware _ that some-one is watch - ing you.
 - mem-ber be - fore _ you grab the mon - ey and run _ that some-one is watch - ing you.
 fright-ened to move _ be - cause of what you might find. _ Some-one is watch - ing you.

Vocoder

1. String Synth.


He's gon- na get you

2.

Be-fore you

run and hide he's gon - na get you, You got no

choice 'cos you can't es-cape the voice.

To Coda  Violins



Violins: Treble clef, key signature of two flats. Measure 1: whole rest. Measure 2: half note G4. Measure 3: quarter notes A4, B4, C5.

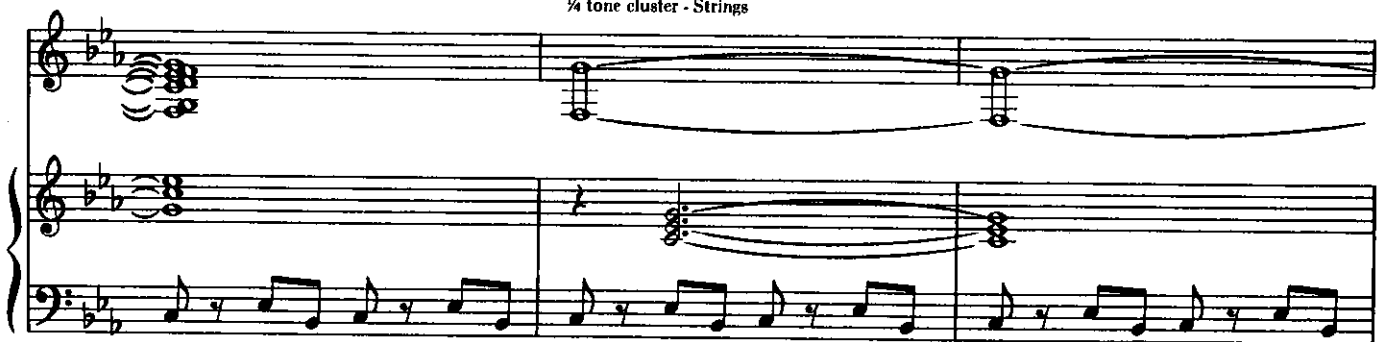
Gtrs.: Treble and Bass clefs, key signature of two flats. Measure 1: whole chord (F4, A3, C4, E4). Measure 2: half note chord (F4, A3, C4, E4). Measure 3: eighth notes (F4, A3, C4, E4) with a sixteenth rest.



Violins: Treble clef, key signature of two flats. Measure 4: quarter notes G4, A4. Measure 5: quarter notes B4, C5. Measure 6: whole chord (F4, A3, C4, E4, G4, B4, C5).

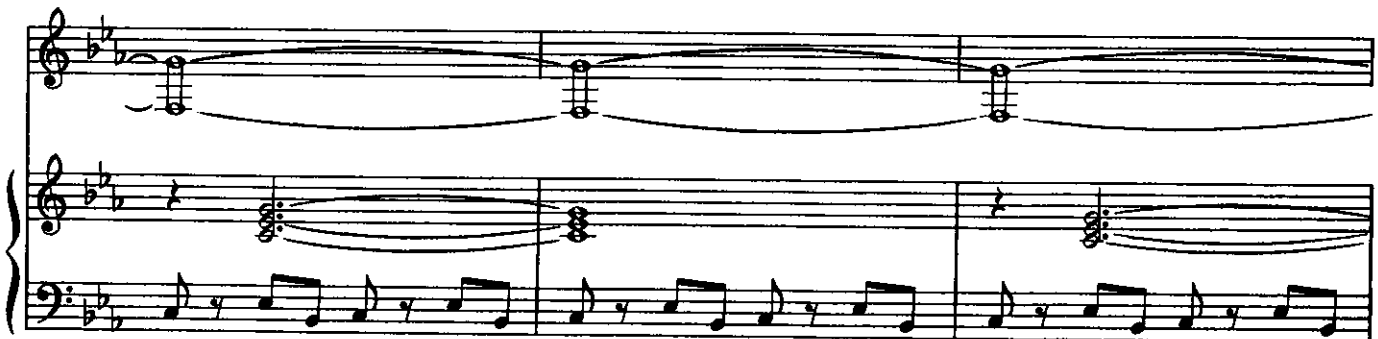
Gtrs.: Treble and Bass clefs, key signature of two flats. Measure 4: whole chord (F4, A3, C4, E4). Measure 5: half note chord (F4, A3, C4, E4). Measure 6: eighth notes (F4, A3, C4, E4) with a sixteenth rest.

$\frac{1}{4}$ tone cluster - Strings



Violins: Treble clef, key signature of two flats. Measure 7: whole chord (F4, A3, C4, E4). Measure 8: whole chord (F4, A3, C4, E4). Measure 9: whole chord (F4, A3, C4, E4).

Gtrs.: Treble and Bass clefs, key signature of two flats. Measure 7: whole chord (F4, A3, C4, E4). Measure 8: half note chord (F4, A3, C4, E4). Measure 9: eighth notes (F4, A3, C4, E4) with a sixteenth rest.



Violins: Treble clef, key signature of two flats. Measure 10: whole chord (F4, A3, C4, E4). Measure 11: whole chord (F4, A3, C4, E4). Measure 12: whole chord (F4, A3, C4, E4).

Gtrs.: Treble and Bass clefs, key signature of two flats. Measure 10: whole chord (F4, A3, C4, E4). Measure 11: half note chord (F4, A3, C4, E4). Measure 12: eighth notes (F4, A3, C4, E4) with a sixteenth rest.

First system of a musical score. It features a grand staff with a treble and bass clef. The treble staff contains a melodic line with a long, sweeping slur across three measures. The bass staff contains a rhythmic accompaniment of eighth notes. The key signature has two flats.

Second system of the musical score. The treble staff is marked with a wavy line and the word "gliss." above it. The bass staff continues the eighth-note accompaniment. A drum part is introduced in the third measure, marked with a wavy line and the word "Drms." above it. The key signature has two flats.

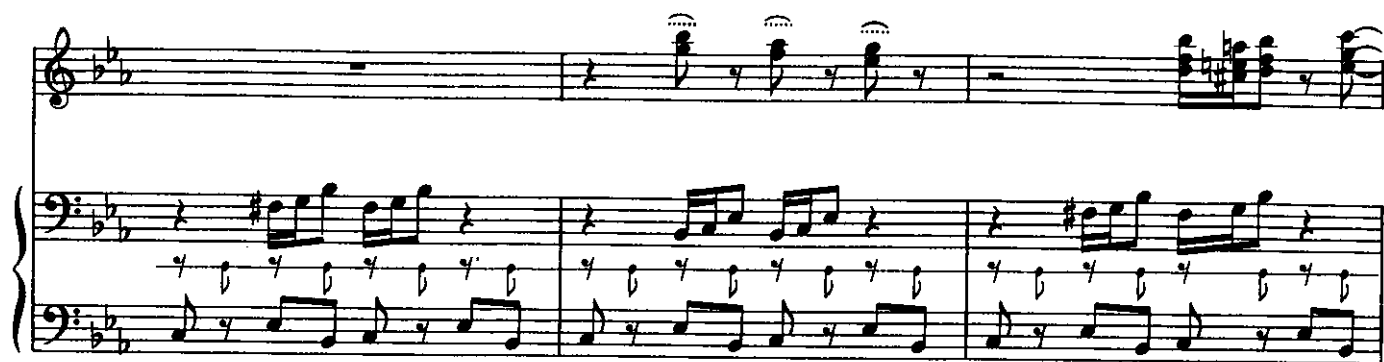
Third system of the musical score, starting with a section marker "B" in a box. The treble staff has a wavy line and a single note in the second measure, with the word "Vlna." above it. The bass staff features a complex accompaniment with eighth notes and sixteenth notes, marked with the words "Bass Gtr. (& El. Gtr. effects)" and "handclaps" above it. The key signature has two flats.

Fourth system of the musical score. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff continues the eighth-note accompaniment. The key signature has two flats.





First system of musical notation. The upper staff (treble clef) begins with a whole rest, followed by a quarter rest, then a sixteenth-note triplet ascending (G4, A4, B4), a whole rest, a quarter note (D4), a quarter rest, and a half note (F4) marked *sfp*. The lower staff (bass clef) consists of two staves. The upper bass staff has a whole rest, followed by eighth-note pairs (G3-A3, A3-B3, B3-C4) and a whole rest. The lower bass staff has a continuous eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, 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B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E371, F371, G371



First system of musical notation. The top staff is a single melodic line in treble clef, featuring a series of eighth notes with slurs. The bottom two staves are a grand staff in bass clef, with a continuous eighth-note accompaniment pattern. The key signature has two flats.



Second system of musical notation. The top staff continues the melodic line, with a measure containing a whole note and a measure with a half note. The bottom two staves continue the eighth-note accompaniment. A label "Celli." with a dotted line is positioned above the top staff in the third measure.



Third system of musical notation. The top staff features a long, sweeping melodic line that spans across the system. The bottom two staves continue the eighth-note accompaniment.



Fourth system of musical notation. The top staff shows a melodic line that ends with a series of sixteenth notes and a forte (*ff*) dynamic marking. The bottom two staves continue the eighth-note accompaniment. Labels "El. Gtr." and "El. Pno." are placed above the bottom staff in the second and third measures, respectively.

First system of the musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has two flats (B-flat and E-flat). The top staff contains whole rests for three measures. The grand staff features a complex accompaniment with eighth and sixteenth notes in the bass and chords in the treble.

Second system of the musical score. It consists of three staves. The top staff is labeled "Vlns." (Violins) and contains a whole rest followed by a half note and a quarter note. The grand staff below continues the accompaniment with similar rhythmic patterns.

Third system of the musical score, divided into two parts. The left part consists of three staves. The top staff has a melodic line with a slur over two measures. The grand staff below has a long, sustained chord in the treble and a moving line in the bass. The right part of the system is labeled "Coda" and consists of three staves, mirroring the structure of the left part with a melodic line and sustained accompaniment.

Fourth system of the musical score, consisting of three staves. The top staff features a melodic line with eighth and sixteenth notes. The grand staff below continues the accompaniment, ending with a double bar line.

NUCLEUS

Music by
ERIC WOOLFSON and ALAN PARSONS

15" 15" ♩=60 Effects Continue

Fade in Radio Voices *Fade in Teleprinters* multi-tracked Acoustic Gtrs. tremolo

p

Add multi-tracked voices

Choir

zz

Ah

H.H. Sn. B.D. etc.

Fade in Drums

etc.

Stg.
Synth.

5

First system of musical notation for the Stg. Synth. instrument. The system consists of a single staff with a treble clef and a grand staff with treble and bass clefs. The single staff contains a melodic line with a five-measure phrase marked with a bracket and the number 5. The grand staff contains a complex, multi-layered accompaniment with many overlapping notes and slurs.

Second system of musical notation for the Stg. Synth. instrument. The system consists of a single staff with a treble clef and a grand staff with treble and bass clefs. The single staff contains a melodic line with a five-measure phrase. The grand staff contains a complex, multi-layered accompaniment with many overlapping notes and slurs.

Kantele

random plucked Pianos

First system of musical notation for the Kantele instrument. The system consists of a single staff with a treble clef and a grand staff with treble and bass clefs. The single staff contains a melodic line with a five-measure phrase. The grand staff contains a complex, multi-layered accompaniment with many overlapping notes and slurs.

Synth.

First system of musical notation for the Synth. instrument. The system consists of a single staff with a treble clef and a grand staff with treble and bass clefs. The single staff contains a melodic line with a five-measure phrase, each measure marked with a '3' indicating a triplet. The grand staff contains a complex, multi-layered accompaniment with many overlapping notes and slurs.

Synth.

First system of music. The top staff (treble clef) contains a melodic line for a synthesizer. The bottom staff (grand staff) contains a complex, multi-layered accompaniment with many beamed notes and rests, suggesting a dense texture.

Synth. & Vins.

Second system of music. The top staff (treble clef) contains a melodic line for a synthesizer and violins. The bottom staff (grand staff) contains a complex, multi-layered accompaniment with many beamed notes and rests, suggesting a dense texture.

Flute

Third system of music. The top staff (treble clef) contains a melodic line for a flute. The bottom staff (grand staff) contains a complex, multi-layered accompaniment with many beamed notes and rests, suggesting a dense texture.

Synth. & Celeste

Fourth system of music. The top staff (treble clef) contains a melodic line for a synthesizer and celeste, featuring triplets. The bottom staff (grand staff) contains a complex, multi-layered accompaniment with many beamed notes and rests, suggesting a dense texture. The text "drums fade-out ..." is written in the lower left of the bottom staff.

Segue into "Day After Day"

DAY AFTER DAY (THE SHOW MUST GO ON)

Words and Music by
ERIC WOOLFSON and ALAN PARSONS

(Steel Guitar)

Celeste/ Jangle Piano/ Synthesizer

(+ Drums & Bass Guitar)

A (Voice)

Gaze at the sky — and pic - ture a mem - 'ry of

days in your life, — You knew what it meant to be hap - py and free —

(Steel Guitar)

with time on your side. Re -

mem-ber your dad-dy well no - one was wis - er. Your ma used to say — that
noth - ing to say — and no - one to say it to. Noth - ing has changed, — you

you would go far - ther than he ev - er could — with time on
still got it all to do sure - ly you know — the chance has gone

B

side.
by.

(1.2.)Think of a boy with the



(Add backing - vocals + fast synth, arpeggios)

stars in his eyes, long - ing to reach them but fright - ened to try.


Sad - ly you'd say some day

some day, but Day Af - ter Day - the show must go on - and
Day Af - ter Day the show must go on and you

time slipped a-way - gaze at the sky - be - fore you could build an - y cast - les in Spain - and pic - ture a mem - 'ry of days in your life

To Coda  Dal segno 

the chance had gone with time on your side. With

Coda 

With time on your side, (Backing - vcls: Celeste - continue.) Day Af - ter Day the

Repeat and cross-fade into "Total Eclipse"

with time on your side. With time on your show must go on. Day Af - ter Day the show must go on.

TOTAL ECLIPSE

Music by
ANDREW POWELL

$\text{♩} = 60$

Score for **TOTAL ECLIPSE** by Andrew Powell. The score is for a full orchestra and vocal soloists. The tempo is marked $\text{♩} = 60$.

Vocal Soloists: SOPRANO I, SOPRANO II, ALTO, TENOR, and BASS. Each part has four staves (1, 2, 3, 4).

Woodwinds: FLUTE, BASSOON, and CLARINET in B \flat . Each part has one staff.

Brass: TRUMPETS in C, HORN in F I-IV, HORN in F V-VI, TROMBONE I, TROMBONE II-III, TROMBONE IV, and TUBA. Each part has one staff.

Strings: VIOLIN I & II, VIOLA, CELLO, and DBL. BASS. Each part has one staff.

Key Performance Indications:

- Legato:** Indicated for the BASSOON and CLARINET in B \flat parts.
- Con sord.** (Con Sordina): Indicated for the TROMBONE I, TROMBONE II-III, and TROMBONE IV parts.
- pp** (Pianissimo): Indicated for the BASSOON, CLARINET in B \flat , TROMBONE I, TROMBONE II-III, TROMBONE IV, and TUBA parts.
- mf** (Mezzo-forte): Indicated for the HORN in F V-VI part.
- div.** (Divisi): Indicated for the DBL. BASS part.
- cresc.** (Crescendo): Indicated for the DBL. BASS part.

1 2 3 4

SOPRANO I

1 2 3 4

SOPRANO II

1 2 3 4

ALTO

1 2 3 4

TENOR

1 2 3 4

BASS

FLUTE

BASSOON

CLARINET in Bb

TRUMPETS in C

HORN in F
I-VI

TROMBONE I

TROMBONE II-III

TROMBONE IV
TUBA

VIOLIN I & II

VIOLA

CELLO

DBL. BASS

pp ah
p or etc.
etc.
mf
mf Clarinet in Bb
mf
cresc. *mf* *f dim.* *pp*

SOPRANO I
 SOPRANO II
 ALTO
 TENOR
 BASS
 FLUTE
 OBOE
 CLARINET in Bb
 TRUMPETS in C I-II
 HORN in F I-VI
 TROMBONE I-IV
 TUBA
 VIOLIN I
 VIOLIN II
 VIOLA
 CELLO
 DBL. BASS

1
2
3
4
SOPRANO I

1
2
3
4
SOPRANO II

1
2
3
4
ALTO

1
2
3
4
TENOR

1
2
3
4
BASS

FLUTE

OBOE I-II

CLARINET in Bb
I-II

TRUMPETS in C
I-II

HORN in F
I-VI

TROMBONE I-IV

TUBA

VIOLIN I

VIOLIN II

VIOLA

CELLO

DBL. BASS

SOPRANO I
 SOPRANO II
 ALTO
 TENOR
 BASS
 FLUTE
 OBOE
 CLARINET in B \flat
 TRUMPET in C
 HORN in F
 HORN in F
 TROMBONE I-II
 TROMBONE III-IV
 TUBA
 VIOLIN I
 VIOLIN II
 VIOLA
 CELLO

This page of a musical score contains the following parts and markings:

- Vocal Parts:**
 - SOPRANO I:** Measures 1-4, 3-4.
 - SOPRANO II:** Measures 1-4, 3-4.
 - ALTO:** Measures 1-4, 3-4.
 - TENOR:** Measures 1-4, 3-4.
 - BASS:** Measures 1-4, 3-4.
- Instrumental Parts:**
 - FLUTE:** Measures 1-4, 3-4.
 - OBOE:** Measures 1-4, 3-4.
 - CLARINET in Bb:** Measures 1-4, 3-4.
 - TRUMPET in C:** Measures 1-4, 3-4. Includes markings: "I senza sord.", "II & III con sord.", "III", "IV", "V", "VI".
 - HORN in F:** Measures 1-4, 3-4. Includes markings: "I-II", "III", "IV", "V", "VI".
 - TROMBONE I-II:** Measures 1-4, 3-4.
 - TROMBONE III-IV TUBA:** Measures 1-4, 3-4.
 - VIOLIN I:** Measures 1-4, 3-4. Includes markings: "diu. a 4", "gua", "gua".
 - VIOLIN II:** Measures 1-4, 3-4.
 - VIOLA:** Measures 1-4, 3-4.
 - CELLO:** Measures 1-4, 3-4.

1
2
SOPRANO I
3
4
 1
2
SOPRANO II
3
4
 1
2
ALTO
3
4
 1
2
TENOR
3
4
 1
2
BASS
3
4
 FLUTE
 OBOE
 CLARINET in B \flat
 TRUMPETS in C
 HORN in F
I-II
 HORN in F
III-VI
 TROMBONE I-II
 TROMBONE III-IV
TUBA
 1
2
VIOLIN I
3
4
 VIOLIN II
 VIOLA
CELLO

VOCAL PARTS:

- SOPRANO I:** 1, 2, 3, 4 staves. Melody with crescendo and final 'ah'.
- SOPRANO II:** 1, 2, 3, 4 staves. Melody with crescendo and final 'ah'.
- ALTO:** 1, 2, 3, 4 staves. Melody with crescendo and final 'ah'.
- TENOR:** 1, 2, 3, 4 staves. Melody with crescendo and final 'ah'.
- BASS:** 1, 2, 3, 4 staves. Melody with crescendo and final 'ah'.

WOODWINDS:

- FLUTE:** 1, 2 staves. Flutter pattern.
- OBOE:** 1, 2 staves. Flutter pattern.
- CLARINET in Bb:** 1, 2 staves. Flutter pattern.

BRASS:

- TRUMPETS in C I-III:** 1, 2 staves. Silent.
- HORN in F I-II:** 1, 2 staves. Silent.
- HORN in F III-VI:** 1, 2 staves. Open, then III, IV a2, V, VI a2.
- TROMBONE I-II:** 1, 2 staves. Silent.
- TROMBONE III-IV:** 1, 2 staves. Silent.
- TUBA:** 1, 2 staves. Silent.

STRINGS:

- VIOLIN I:** 1, 2, 3, 4 staves. Melody.
- VIOLIN II:** 1, 2 staves. Silent.
- VIOLA:** 1, 2 staves. Silent.
- CELLO:** 1, 2 staves. Silent.

This page of a musical score is divided into two systems. The first system contains staves for the vocal soloists and the string quartet. The vocal parts (Soprano I, Soprano II, Alto, Tenor, and Bass) are written in treble clef and feature long, sustained notes with glissandi and crescendo markings. The string quartet (Violin I, Violin II, Viola, and Cello) is written in their respective clefs and includes a triplet figure in the Cello part. The second system contains staves for the woodwinds and brass. The woodwinds (Flute, Oboe, and Clarinet in Bb) are mostly silent. The brass section includes Trumpets in C, Horns in F, Trombones I and II, and a Tuba. The Trombone I and II parts include the instruction "senza sord." (without mutes). The score is written in a standard musical notation style with various dynamic and performance markings.

[illegible]

SOPRANO I
 SOPRANO II
 ALTO
 TENOR
 BASS
 FLUTE
 CLARINET in C, I
 CLARINET in C, II
 BASSOON
 OBOE II
 TRUMPETS in C
 I-III
 HORN in F
 I-II
 HORN in F
 III-IV
 TROMBONE I-II
 TROMBONE III-IV
 TUBA
 VIOLA
 CELLO
 DBL. BASS

ah... dim. mp
 ah... dim. mp
 Flt.
 f Clar.
 f Clar.
 f Bson.
 ff
 a4
 a2
 goa...
 pizz.
 arco f 4 soli
 f
 p...
 f
 pizz.
 f

The image shows a page from a musical score, likely for a vocal and instrumental ensemble. The score is written for various instruments and voices, with parts for Soprano I, Soprano II, Alto, Tenor, Bass, Bass Flute, Oboe I & II, Clarinet in C I & II, Trumpets in C I-III, Horn in F I-II, Horn in F III-VI, Trombone I-II, Trombone III-IV, Tuba, Violin I & II, Viola, Cello, and Double Bass. The vocal parts (Soprano I, Soprano II, Alto, Tenor, Bass) are written in staff notation with lyrics 'ah' and 'falsetto'. The instrumental parts are also in staff notation, with some parts including dynamic markings like 'mf', 'p', and 'pizz.'. The score is arranged in a standard format with staves grouped by instrument type. The page number '10' is visible in the top right corner.

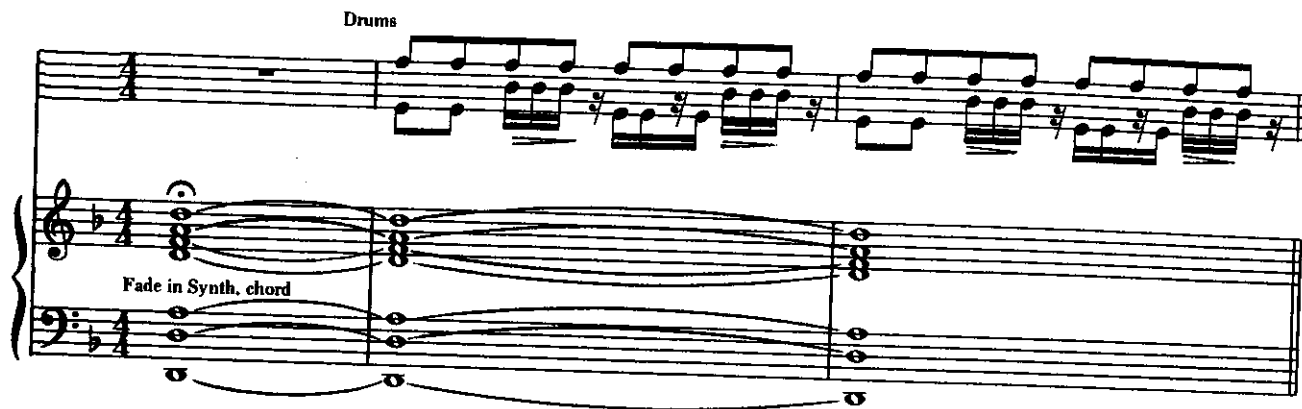
niente

GENESIS CH.1 V.32

77

Music by
ERIC WOOLFSON and ALAN PARSONS

Drums

**A**

sim.

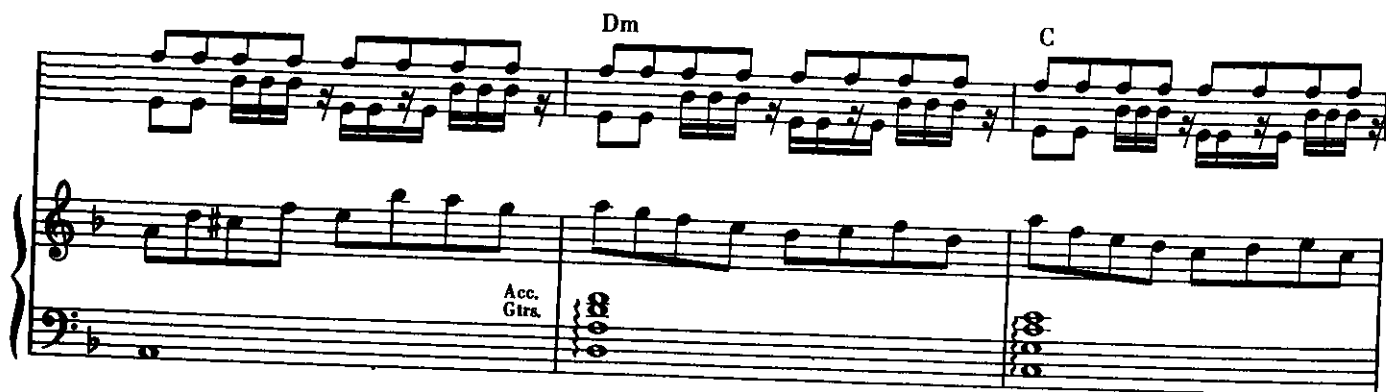
El. Pro
Cimbalom



Dm

C

Acc.
Gtra.



Bb maj7

A

Drums continue sim.
Dm
Backing Vel.

Ah...

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure of the vocal line contains a whole note chord, B-flat major 7 (Bb maj7). The second measure of the vocal line contains a whole note chord, A major (A). The piano accompaniment consists of two staves, treble and bass. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. The piano accompaniment features a steady eighth-note melody in the treble staff and a supporting bass line in the bass staff. The second system continues the vocal and piano parts, with the vocal line ending with a whole note chord, A major (A), and the piano accompaniment continuing its melody and bass line. The score is labeled 'etc.' at the end of the second system.

Organ

C

Bb maj7

Celli

The image shows a musical score for 'The Rose Tree'. It features two staves. The top staff is for the Organ, with a treble clef and a key signature of one flat (Bb). The bottom staff is for the Cello, with a bass clef and a key signature of one flat (Bb). The Organ part consists of a continuous eighth-note melody. The Cello part consists of a descending eighth-note melody in the first measure, followed by a half-note chord in the second measure, and a half-note chord in the third measure. The chords are labeled as Dm, C, and Bb maj7.

The musical score is written for three instruments: Electric Guitar (El. Gtr.), Piano (P), and Clavinet 8va. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4. Measure 1 is marked with a large 'A' and contains a guitar solo. Measures 2 and 3 contain piano accompaniment. Measure 4 contains a guitar solo. The second system contains measures 5 through 8. Measure 5 is marked with a large 'C' and contains a guitar solo. Measures 6 and 7 contain piano accompaniment. Measure 8 contains a guitar solo. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The guitar part is written on a single staff, while the piano part is written on a grand staff (treble and bass clefs). The clavinet part is written on a single staff below the piano part.

System 1 (Measures 1-4):

- Measure 1:** Marked with a large 'A'. Electric Guitar (El. Gtr.) plays a solo. Piano (P) plays a rhythmic accompaniment. Clavinet 8va plays a rhythmic accompaniment.
- Measure 2:** Electric Guitar (El. Gtr.) continues the solo. Piano (P) and Clavinet 8va continue their accompaniment.
- Measure 3:** Electric Guitar (El. Gtr.) continues the solo. Piano (P) and Clavinet 8va continue their accompaniment.
- Measure 4:** Electric Guitar (El. Gtr.) continues the solo. Piano (P) and Clavinet 8va continue their accompaniment.

System 2 (Measures 5-8):

- Measure 5:** Marked with a large 'C'. Electric Guitar (El. Gtr.) plays a solo. Piano (P) and Clavinet 8va continue their accompaniment.
- Measure 6:** Electric Guitar (El. Gtr.) continues the solo. Piano (P) and Clavinet 8va continue their accompaniment.
- Measure 7:** Electric Guitar (El. Gtr.) continues the solo. Piano (P) and Clavinet 8va continue their accompaniment.
- Measure 8:** Electric Guitar (El. Gtr.) continues the solo. Piano (P) and Clavinet 8va continue their accompaniment.

[illegible]

A musical score for a horn section, consisting of a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 4/4. The score is divided into three measures, each with a label above it: 'C', 'Bb maj7', and 'A'. The first measure (C) contains a whole note chord of G2, Bb2, and D3. The second measure (Bb maj7) contains a whole note chord of Bb2, D3, F3, and Ab3. The third measure (A) contains a whole note chord of A2, C3, and E3. The instruction 'Horns repeat this pattern till end' is written above the third measure. The score is part of a larger document, as indicated by the page number '10' in the bottom right corner.

B Choir Dm

C Choir B \flat maj7

A Choir repeat this pattern till end

Ah

Clavinet

8ba

Musical score for "The Sound of Silence" featuring Vlns. and 8ba. The score is in B-flat major, 4/4 time, and consists of four measures. The Vlns. part starts with a Dm chord, followed by C, Bb maj7, and A. The 8ba. part starts with a Dm chord, followed by C, Bb maj7, and A. The Vlns. part ends with a repeat sign and the instruction "Repeat and fade slowly".